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CATALOGUE
OF THE ENTIRE
COLLECTION OF PICTURES
BELONGING TO
ROBERT UDNY, Esq. DECEASED.
COMPRISING
CHEF D'ŒUVRES OF THE MOST EMINENT MASTERS,
AND OBTAINED FROM
THE MOST CELEBRATED CABINETS.

London:

PRINTED FOR JOHN STOCKDALE, PICCADILLY;

Of whom it may be had gratis.

1802.

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Taken from vol. of Wm Smith K P's cat.

of Agave

CATALOGUE

OF

THE ENTIRE COLLECTION OF PICTURES

OF

ROBERT UDNY, Esq. deceased;

Which he formed during a long Series of Years, without Regard to Expence, out of the principal Cabinets of Italy and elsewhere.

COMPRISING

CHIEF D'ŒUVRES OF THE FOLLOWING AND OTHER GREAT MASTERS:

Indicely,

PIETRO PERUGINO	ALFONSO CARACCI	DON D. VELASQUEZ
LEONARDO DA VINCI	GUIDO	DIVINO MORALES
FRA. BARTHOLOMEO	GUERCINO	NICOLO' POUSSIN
MICHAEL ANGELO	SASSAFERRATO	RUBENS
RAPHAEL	DOMENICHINO	VANDYKE
JULIO ROMANO	ALBANO	JORDAINS
ANDREA DEL SARTO	TITIAN	SNYDERS
CORREGGIO	GIORGIONE	REMBRANDT
PARMEGIANO	PAOLO VERONESE	W. VAN DE WOLDE
B. SCHIDONE	BASTIANO	BACKHUYSEN
FURIONO	CLAUDE LORRAINE	BORGHAM
LUDOVICO } CARACCI	SALVATOR ROSA	<i>See &c.</i>
ANNIBALE }		

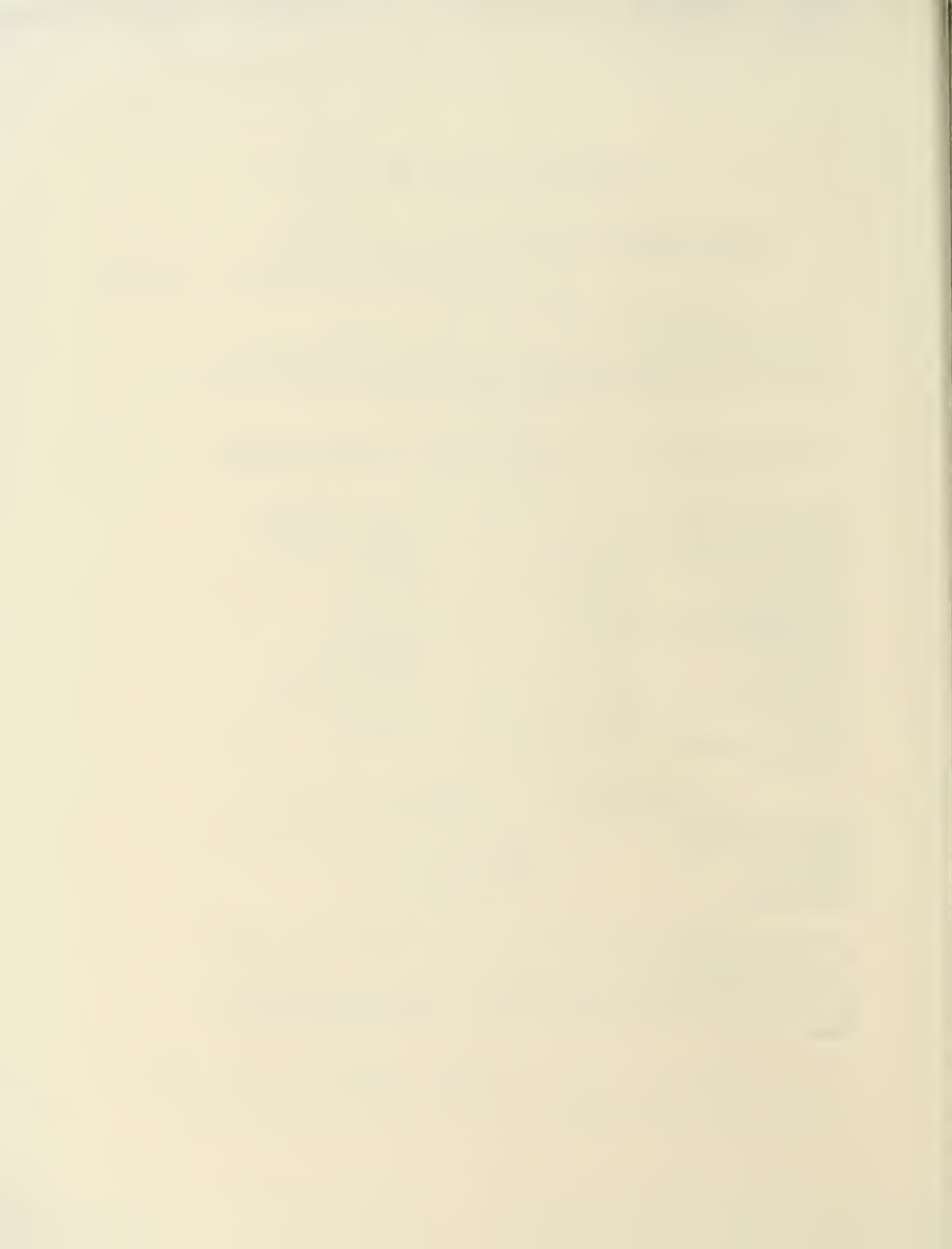
Obtained principally out of the Cabinets of

The King of Naples at Capo de Monte,	D. Livio Odeschaki, Duke of Braschiano,
The Duke of Salviati,	Palavicini,
Cardinal Aldrobrandini,	Barbarigo,
Marquis Pucci,	Signor Taddeo Taddei,
Prince Chighi,	Duc de la Valcure,
Marquis Gerini,	<i>&c. &c.</i>

Of the above Cabinets, those of the Duke of Salviati and Signor Taddeo Taddei were purchased entire.

And Mr. Udny did not neglect to avail himself of the opportunities presented by the late Revolutions in Europe, to enrich his Cabinet with some of the most capital Performances, particularly of those which had so long adorned the Calonna Palace at Rome.

Robert Udny was John the brother of this man, and he conveyed his pictures to this brother Robert (according to Buchanan)



This Collection has always been considered one of the best in England, and it was the wish of the late respectable Possessor that it should be sold entire.

The Executors are therefore willing to treat with any Gentleman, or Company, for the same, at a Price to be named.

The Pictures still remain at Mr. Udny's House, at Teddington in Middlesex, where they may be viewed on Wednesday and Thursday in every week, by Tickets, which on application may be had of Edward Vaux, Esq. No. 10, Austin Friar's, London, one of the Executors.

CATALOGUE

OF

THE PICTURES AT TEDDINGTON,

COMPOSING

THE COLLECTION OF THE LATE ROBERT UDNY, ESQ.

The Gallery;—beginning on the Side fronting the Door as you enter at the Top from the left Hand.

- 1 *St. John the Baptist*, large as life; by *Donis Cabet*. 2 feet 11 inches by 2 feet 5 inches.
- 2 *St. Francis in a Trance*, supinate by an Angel, slight, but very fine; large as life; by *Ludovico Caracci*. 3 ft. 3 in. by 2 ft. 10 in.
- 3 *The Death of Adonis*; small figures; by *F. Mohr*. 6 ft. 6 in. by 3 ft. 3 in.
- 4 *A Head in a circle*, by *Leonardo da Vinci*. 10 inches diameter.
- 5 *St. John the Baptist*, with his right finger pointing upward, his left at his breast, holding in his left arm a cane cross; as large as life; painted on board by *Leonardo da Vinci*, and is a well known and highly esteemed work of that great master. It was purchased last of the Caponi family at Florence, and was in the Collection of
King

King Charles the First, in the descriptive catalogue of which it is particularly mentioned. (*Vide* King Charles the First's Catalogue, No. 71.) 2 ft. by 1 ft. 6 in.

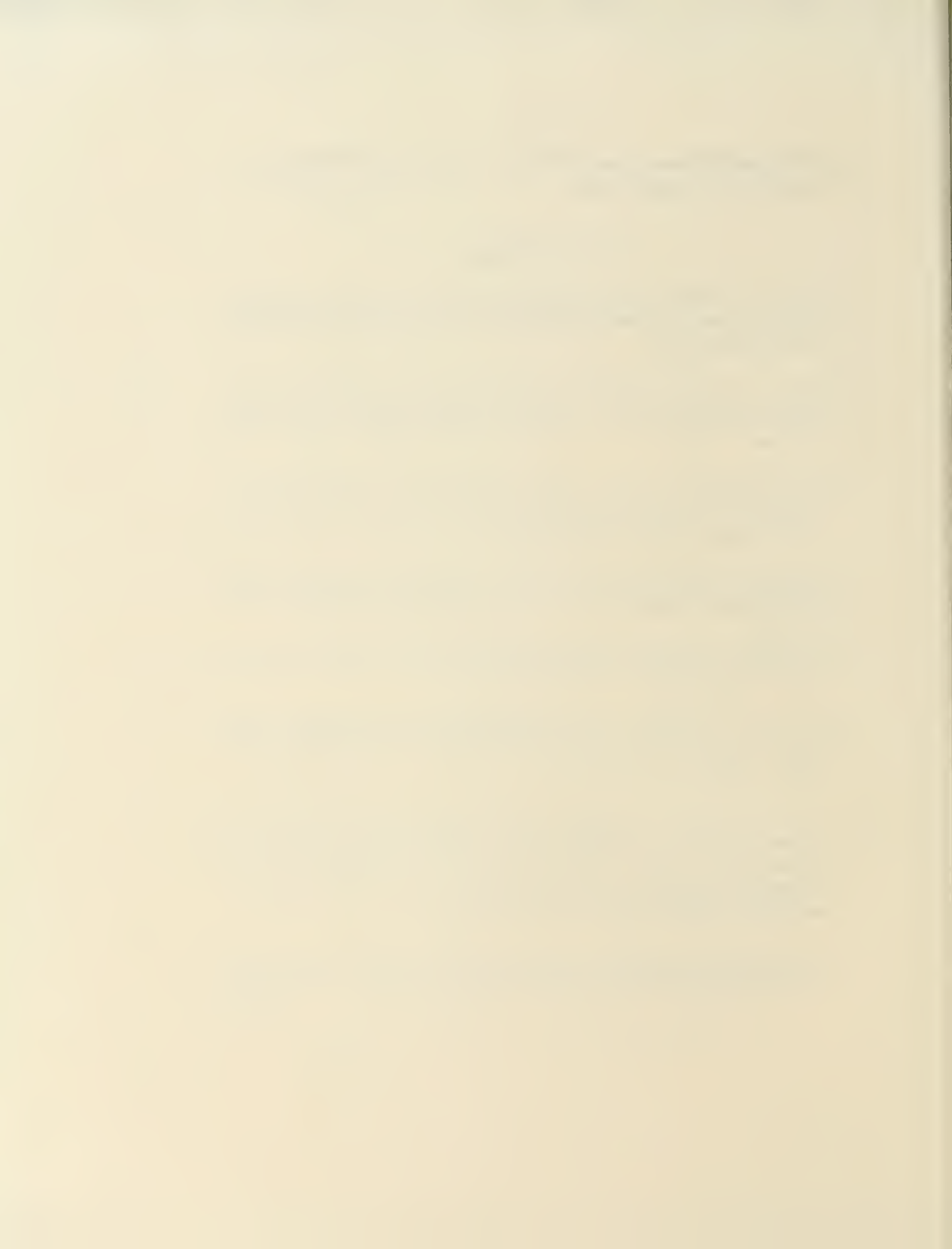
- 6 *Fortune*, represented by a female figure seated on a globe, covering her eyes with one hand, and with the other scattering riches promiscuously over the world. The globe is supported by three beautiful boys or genii, as attributes of her instability; one holding an eel which she just esteeming, alluding to the slipperiness of Fortune; another, withered ears of corn, shewing her uncertainty in harvest; and the third is blinded, shewing the inconstancy of love. This capital Picture, as large as life, was painted by *Salvator Rosa*, for the Marquis Girini during his residence with his family at Florence, and from thence it was last purchased. It is particularly described in the Life of the master, and his name is upon it. 7 ft. 3 in. by 4 ft. 10 in.
- 7 *St. Joseph, the Virgin, and the Infant Jesus upon her Knee*; smaller than life; painted on board by *Andrea del Sarto*. It is finely coloured, and in perfect preservation. It is mentioned by Vasari, vol. ii. page 24, and also by Cinelli, page 273, as being a work greatly esteemed, and was one of the Salviati Collection. 3 ft. 4 in. by 2 ft. 6 in.
- 8 *Portrait of Parmigiano* by himself; very fine; in a circle, small. 8 inches diameter.
- 9 *Mary Magdalen*; half figure, size of life; her hand resting upon a vase; divine expression of character; by *Ludovico Caracci*. 2 ft. 11 in. by 2 ft. 4 in.
- 10 *St. Cecilia*, by *Domenichino*; figure to the knee large as life. She is represented with her usual attributes; the character exquisitely grand and beautiful. In her right hand is a palm-branch, in her left a scroll of music: an angel supports her harp on one side, on the other is an organ; and her head is bound round with a wreath of roses. This justly admired and celebrated Picture was of the Palavicini Collection. 4 ft. 9 in. by 3 ft. 8 in.
- 11 *St. Francis embracing Christ on the Cross*; small life; by *Morales el Diavoli*. The expression and colouring of this are wonderfully fine. 2 ft. 6 in. by 1 ft. 8 in.
- 12 *The Burial of Julius Caesar*; a slight sketch, but very spirited; by *Nicholas Poussin*. 2 ft. 7 in. by 3 ft. 7 in.



- 13 *The Triumph of Bacchus*; many small figures. Companion to the foregoing: the same size, and by the same master.

Over the Chimney.

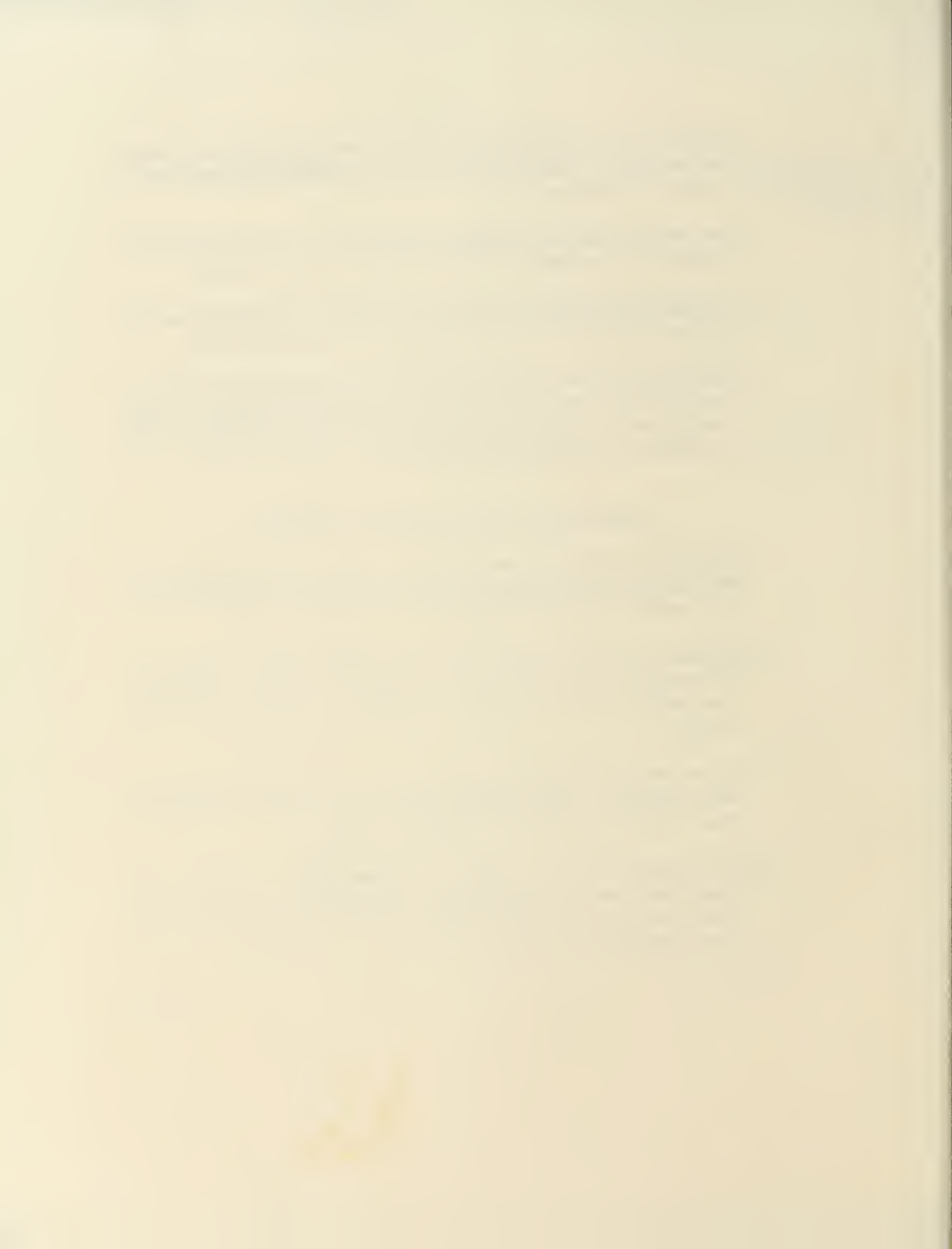
- 14 *Bathsheba at the Bath*; by *Luceo Cangiagio a Cambiasio*; large as life. This capital Picture is so much in the style of Correggio that it is frequently taken for his work. 6 ft. 4 in. by 2 ft. 1 in.
- 15 *Psyche caressing Cupid*; large as life; finely coloured, and sweet expression of character; by *Ludovico Caracci*. It was of the Salviati Collection. 2 ft. 7 in. by 2 ft. 1 in.
- 16 *Venus embracing Cupid*; large as life. The head of the Venus and Cupid are charming, and the colouring remarkably brilliant; by *Guido*, and was one of the Salviati Collection. 4 ft. 7 in. by 3 ft. 3 in.
- 17 *The Madonna and Infant Jesus*; by *Correggio*; a beautiful and well known composition, and of which there are many copies; small figures. 1 ft. by 9 in.
- 18 *St. Gregory*; a study and fine sketch by *Guido* for part of his large Picture at Bologna on the same subject. 1 ft. 5 in. by 1 ft. 4 in.
- 19 *St. Jerome at his Devotion*; a Lion asleep at his side, and a rich landscape; figures large as life; the composition grand, and in the highest style of colouring of the master; by *Rubens*. 6 ft. 9 in. by 5 ft.
- 20 *Cupid standing upon a Lion*, emblematic of the power of Love; with a distant view of Venice; by *Titian*; small figures upon a circular canvas. It is in the most beautiful style of colouring, and is as pure and perfect as the day it was painted. It is particularly described by Ridolfi in the Life of the master, and it belonged to the Venetian family of Bernardi. 2 feet diameter.
- 21 *The Holy Family*, a small repose; a slight but elegant sketch by *Correggio*; appears to have been a study for his large Picture at Parma: is in a circle. 1 foot diameter.



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picture nearly the same
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- 22 *Christ on the Cross*, the Virgin Mary and St. John standing at the foot of it, looking up; small figures; designed by *Michael Angelo*, and painted by *Marcello Venusti*; very fine. 1 ft. 9 in. by 1 ft. 3 in.
- 23 *The Madonna and Infant Christ*; large as life; by *Guido*. Is part of a large Picture of Charity, and was bought at Venice. Octagon. 2 ft. 7 in. each way.
- 24 *A Holy Family*; half figures, large as life; by *Sebidoni*; was brought last from Capode Monte at Naples: a grand and beautiful work. 3 ft. 3 in. by 2 ft. 9 in.
- 25 *The Vision of St. Francis*; two small figures, with a fine landscape exhibiting a solemn sequestered scene; by *Barroccio*, and is one of his most highly finished and beautiful works: the expression in the face of the Saint is truly divine. This capital Picture was one of the Palavicini Collection. 3 ft. 10 in. by 2 ft. 10 in.

The End of the Gallery opposite the Window.

- 26 *Venus dissuading Adonis from going to the Chase*; by *Juan Romano*; figures large as life. This well known Picture was one of the ornaments of the Medicean villa near Florence. Is painted on thick pannel. 7 ft. 6 in. by 5 ft. 5 in.
- 27 *The Stoning of St. Stephen*; many small figures, highly finished; by *Domenichino*. The expression of the woman and child, emblematic of Religion and Innocence, is wonderfully grand and striking. Is companion to No. 34. 2 ft. 1 in. by 2 ft. 7 in.
- 28 *A Landscape*, by *Nicolo Poussin*, representing a view of Neptune's Grotto, the Sybils' Temple, Rocco del Pape, and the Town of Tivoli; a beautiful and interesting scene. 2 ft. 6 in. by 3 ft. 3 in. Is companion to No. 33.
- 29 *St. Roch healing the Sick in an Hospital*; many small figures; by *Tintoret*. The design of this Picture is worthy of Michael Angelo; and it is a finished study for the large work by the same master in the church of the hospital of St. Roch at Venice, and which covers one side of the refectory. 3 ft. by 6 ft. 3 in.



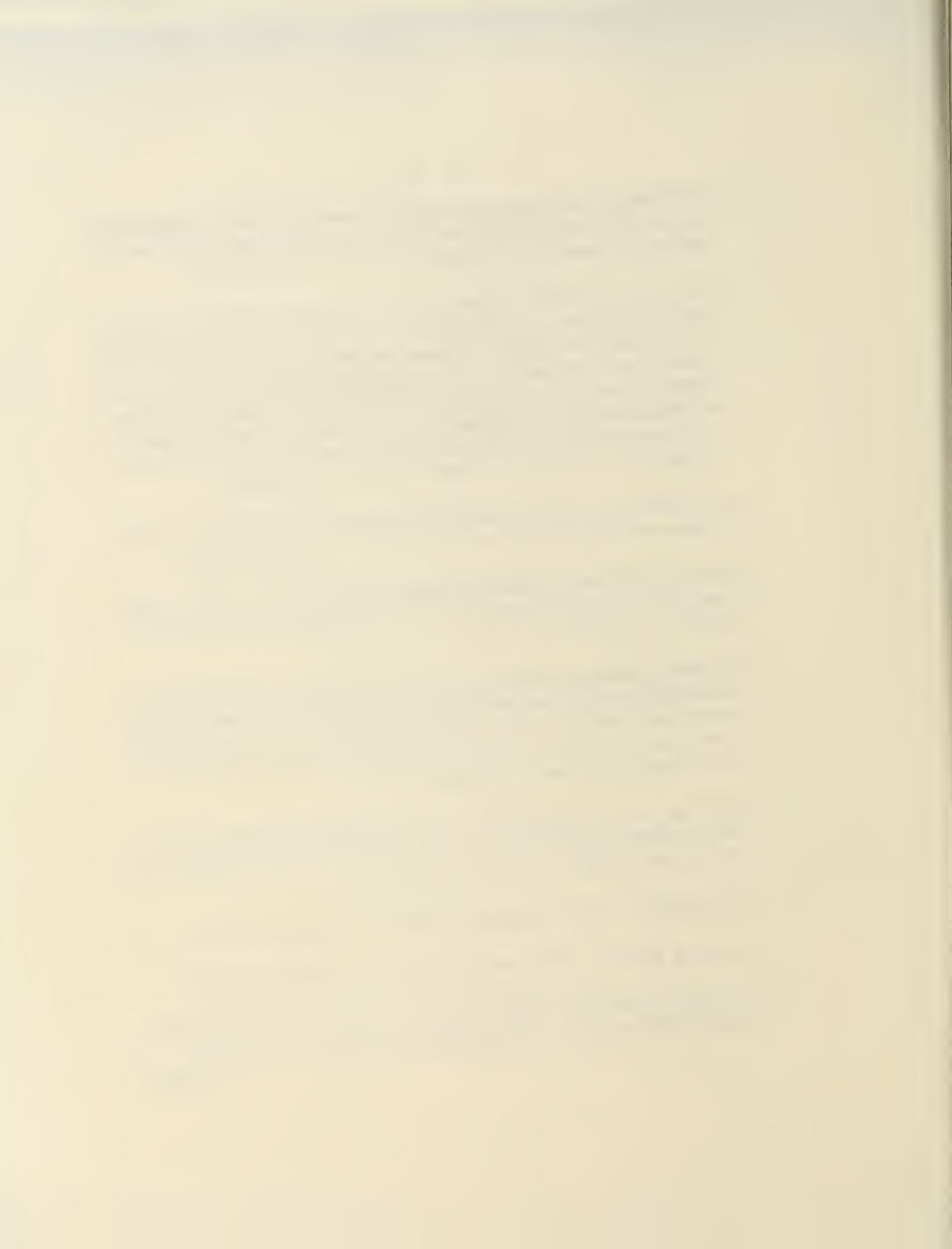
- 30 *The Tribute Money*; by *Bernardo Strozzi el Picti Genoese*, otherwise called *Cappucia*; consisting of many figures, half length, as large as life: the colouring brilliant, design fine, and strong expression in the different characters. It was last purchased from the Marquis Pucci at Florence, and is particularly described by Cochin in his *Voyage pittoresque d'Italie*. 5 ft. 2 in. by 7 ft. 5 in.
- 31 *A Repose*; with a groupe of Angels dancing, and a choir of them in the air playing on instruments; small figures, with a rich fine landscape; by *Vandyke*. This work was painted by him when he was at Venice studying the works of Titian, whose portrait he has introduced as the Joseph. The colouring has all the glow of Titian, and the figures are animated and beautiful. It was bought at Venice of the Bernardi family. 4 ft. 5 in. by 5 ft. 4 in.
- 32 *Andromeda chained to a Rock*; whole figure large as life; by *Rubens*. 6 ft. 5 in. by 2 ft. 7 in.
- 33 *A Landscape*, by *Nicolo Poussin*, with several small figures; and is a view of the Lake of Albano and the large Convent of the Carthusians, forming a beautiful and grand composition. 2 ft. 6 in. by 3 ft. 3 in. Is companion to No. 28.
- 34 *The Baptism of the Eunuch*; by *Domenichino*; a grand composition; many small figures. It is remarkable how much the master has imitated the style of Raphael. This is companion to No. 27.

Side of the Gallery opposite the Chimney.

- 35 *A Maritime Landscape*; by *Claude Lorraine*. 2 ft. 9 in. by 3 ft. 9 in.
- 36 *Venus at her Toilet, and a Cupid holding a Mirror*; by *Titian*; is a pure fine Picture, in his smooth manner of colouring. It was bought of the Venetian family of Barbarigo. The figures as large as life. 3 ft. 10 in. by 3 ft. 6 in.
- 37 *The Virgin and the Infant Jesus on her Knee holding a Carnation* (which the painter put to his finest works as a mark analogous to his name); small figures, and much in the early manner of Raphael; by *Garofolo*. 1 ft. by 9 in.



- 38 *The Triumph of Love*, represented by Cupid repulsing a Satyr who was approaching two beautiful nymphs; figures small, but highly finished and truly elegant; by *Albano*: the Landscape, equally fine, by *P. Brill*. 11 in. by 1 ft. 3 in.
- 39 *The Virgin seated with the Infant Jesus on her Knee upon a Cushion*, his left hand resting on her bosom; there is a divine sweetness in his countenance, and in that of the *Madona* the greatest tenderness and affection: by *Raphael*. This was esteemed one of the finest works in the Duke Salviati's palace. It is in the second manner of the master, and was one of the Collection of the magnificent Octaviano of Medici, and came from Madama Francesca his wife to his brother Cardinal Salviati, and descended to the present family, from whom it was purchased and brought to this country in 1786. It is painted on board. 2 ft. 6 in. by 2 ft.
- 40 *The Adoration of the Shepherds*, with a beautiful group of Angels in the air; many figures, small; by *Bronzino*; very fine, on board. 2 ft. 3 in. by 1 ft. 7 in.
- 41 *Clarity with her three Children*; large as life; by *Carlo Cignani*; a very fine specimen of the master in his very best manner. This Picture was in the Salviati Collection. 3 ft. 2 in. by 4 ft. 2 in.
- 42 *A Pastoral Poet*, as appears by his crown of laurel, playing on a musical instrument to two damsels who are seated on the ground; by *Giorgione*. The landscape in the back-ground is very fine; and the colouring of this Picture is equal, if not superior, to any of the works of Titian, the pupil of this great master. It was bought of the Bernardi family of Venice. 4 ft. by 3 ft. 6 in.
- 43 *The Virgin with the Infant Jesus on her Knee, Elizabeth and St. Catherine kneeling to him*; by *Teniers*, after *Paul Veronese*; very fine. This was one of the Collection of the Duke de la Valiere. 1 ft. 10 in. by 2 ft. 6 in.
- 44 *A single Figure*; whole length, small; by *Teniers*. 8 inches by 10 inches.
- 45 *A Head of St. John*; smaller than life; by *Schidone*. 11 inches by 9 inches.
- 46 *A Virgin and Infant Jesus standing by her Side*; by *Ludovico Caracci*; was one of the Salviati Collection, and is a beautiful specimen of the master. 1 ft by 8 in.
- 47 *Hercules*



- 47 *Hercules teaching Achilles the Use of the Bow*; small figures, but finely executed; by *Primaticcio*; on board. This charming Picture was in the Collection of Dr. Mead. 1 ft. 9 in. by 1 ft.

- 48 *Christ crucified*; a single figure, small; designed by *Michael Angelo*, and painted by *Marcello Venusti*; very fine. About 1 ft. 3 in. by 11 in.

- 49 *Gamblers*; figures large as life to the knee; a fine clear Picture; by *Velasquez*. 3 ft. 9 in. by 5 ft. 2 in.

- 50 *The Virgin seated with the Infant Jesus before her resting upon a Globe, holding a Rose in his hand*; figures rather larger than life; painted on a thick board; by *Parmegiano*. This Picture is in the grandest style of the master, and in perfect preservation. It was purchased from the Salviati family. 3 ft. 4 in. by 4 ft.

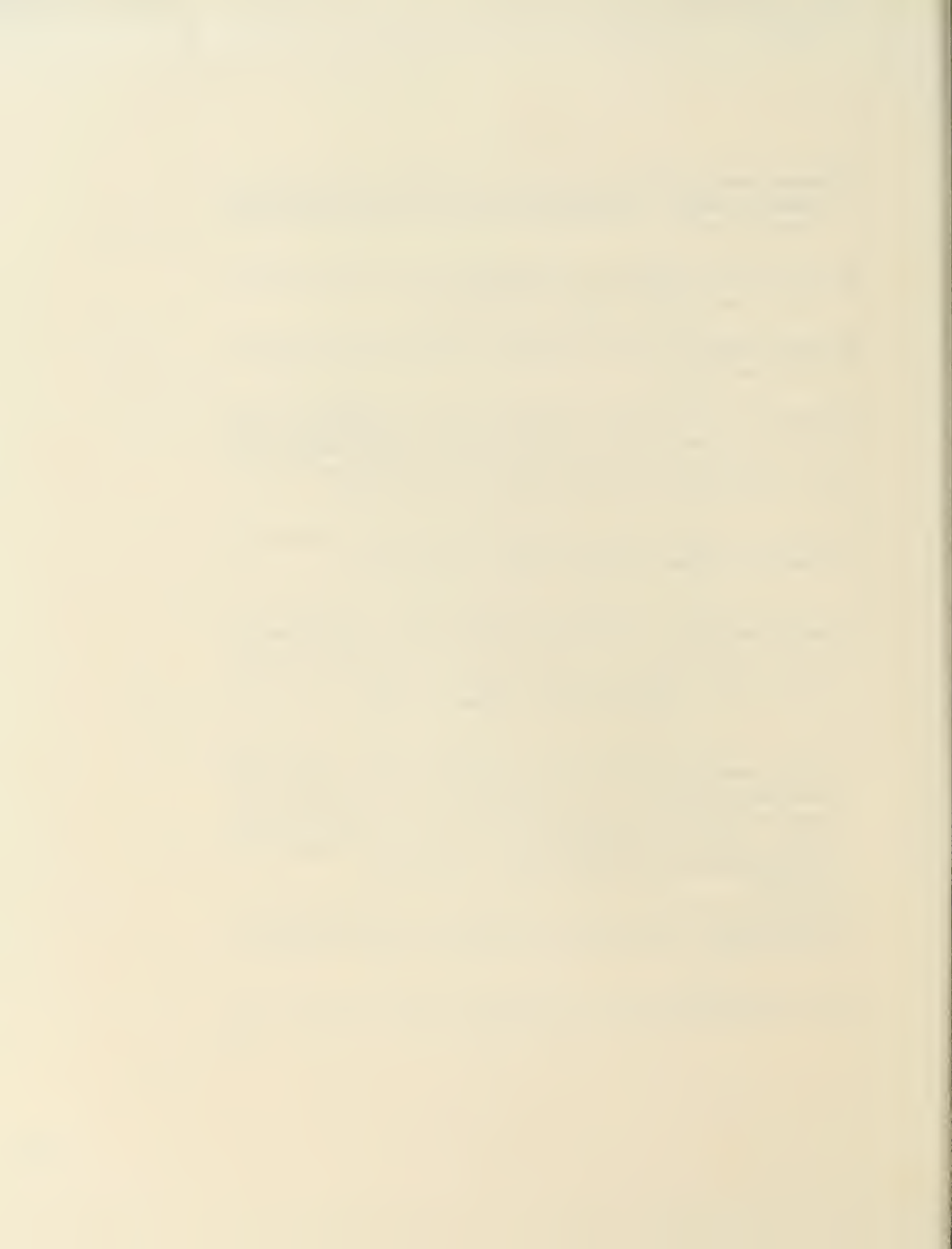
- 51 *Europa*; a fine sketch and study for the large Picture on the same subject in the Parnese palace at Rome; by *Ludovico Caracci*. 1 ft. 8 in. by 2 ft.

- 52 *The Triumph of Cupid*; a beautiful and elegant little work by *Parmegiano*; it is slight, but very fine. It was well known in the Prince Chigi's palace at Rome, and when he was obliged to leave that city, he took this precious little Picture with him, and made it a present to a Lady at Bologna, who sold it for 6000 Roman crowns in 1792. It is painted on board. 9 inches by 7 inches.

- 53 *The Virgin seated, whole figure, with the Infant Jesus on her Knee, with Saints and Angels surrounding her, in a vision of her*; size of figures smaller than life, painted upon a thick circular pannel; by *Paolo Perugino*. This is a fine specimen of the master, is finished with the most exquisite care, and is in the highest state of preservation. It was one of the Salviati Collection, where it had remained since the time of Cardinal Salviati, about the year 1550. 5 feet diameter.

- 54 *The Miracle of casting out the Devil into an Herd of Swine*; many small figures; by *Sébastien Bourdon*; a grand composition, and painted in the master's finest manner. 3 ft. 7 in. by 4 ft. 8 in.

- 55 *The Marriage of St. Catherine*, by *Parmegiano*; a beautiful small Picture in his most



most elegant style: the grace and colouring are exquisite. It is painted on board upon a gold ground; of the same size and subject as that painted by Correggio, in the King of Naples's Collection at Capo de Monte. There is an etching of this valuable little Picture by Parmegiano himself, and it was last bought from the Modena palace. 9 inches by 8 inches.

- 56 *A Magdalen*; figure to the knee as large as life; by *Domenichino*: a most capital and grand work of the master. The action, colouring, and expression, are carried to the utmost extent of painting, and the character looks divine. 4 ft. by 3 ft. 2 in.
- 57 *Jupiter and Ganymede*; small figures; painted on slate or stone after Raphael, by *Julio Romano*. It is in a grand style, and very fine. 1 ft 10 in. by 1 ft. 9 in.
- 58 *A Holy Family*; small figures; by *Ludovico Caracci*: a beautiful composition, and finely executed on board. 1 ft. 1 in by 1 ft. 5 in.
- 59 *A Virgin and Child*, the latter embracing the Cross, and has a charming expression of character; by *Schidone*. 1 ft. 6 in. by 1 ft. 2 in.
- 60 *The Murder of the Innocents*; a fine and spirited sketch upon copper; by *Sebastian Bourdon*; in a circle. 10 inches diameter.
- 61 *The Pest*; its companion: same size by the same master.
- 62 *Lot and his Daughters*; by *Titian*. 3 ft. 9 in. by 2 ft. 10 in.
- 63 *The Annunciation of the Virgin*; two whole figures, small life; by *Nicolo Poussin*. This is a truly sublime and capital work of this great master, and upon which he has bestowed the greatest attention. It had been constantly in the Pope's chapel till very lately, when it was brought to England. 3 ft. 6 in. by 3 ft. 5 in.
- 64 *The Rape of the Sabines*; by *Vandyk*: a slight but very fine sketch, and was probably intended as a study for a much larger work on the same subject which was never executed. 2 ft. 4 in. by 5 ft. 8 in.
- 65 *A Landscape*; by *Zucharelli*; several small figures, some bathing: the scene altogether

1870

Year	1870	1871	1872	1873	1874	1875	1876	1877	1878	1879	1880
Population	1,000,000	1,050,000	1,100,000	1,150,000	1,200,000	1,250,000	1,300,000	1,350,000	1,400,000	1,450,000	1,500,000
Area	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000
Population per square mile	10	10.5	11	11.5	12	12.5	13	13.5	14	14.5	15

1880

Year	1880	1881	1882	1883	1884	1885	1886	1887	1888	1889	1890
Population	1,500,000	1,550,000	1,600,000	1,650,000	1,700,000	1,750,000	1,800,000	1,850,000	1,900,000	1,950,000	2,000,000
Area	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000
Population per square mile	15	15.5	16	16.5	17	17.5	18	18.5	19	19.5	20

1890

Year	1890	1891	1892	1893	1894	1895	1896	1897	1898	1899	1900
Population	2,000,000	2,050,000	2,100,000	2,150,000	2,200,000	2,250,000	2,300,000	2,350,000	2,400,000	2,450,000	2,500,000
Area	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000
Population per square mile	20	20.5	21	21.5	22	22.5	23	23.5	24	24.5	25

1900

Year	1900	1901	1902	1903	1904	1905	1906	1907	1908	1909	1910
Population	2,500,000	2,550,000	2,600,000	2,650,000	2,700,000	2,750,000	2,800,000	2,850,000	2,900,000	2,950,000	3,000,000
Area	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000
Population per square mile	25	25.5	26	26.5	27	27.5	28	28.5	29	29.5	30

1910

Year	1910	1911	1912	1913	1914	1915	1916	1917	1918	1919	1920
Population	3,000,000	3,050,000	3,100,000	3,150,000	3,200,000	3,250,000	3,300,000	3,350,000	3,400,000	3,450,000	3,500,000
Area	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000
Population per square mile	30	30.5	31	31.5	32	32.5	33	33.5	34	34.5	35

1920

Year	1920	1921	1922	1923	1924	1925	1926	1927	1928	1929	1930
Population	3,500,000	3,550,000	3,600,000	3,650,000	3,700,000	3,750,000	3,800,000	3,850,000	3,900,000	3,950,000	4,000,000
Area	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000
Population per square mile	35	35.5	36	36.5	37	37.5	38	38.5	39	39.5	40

1930

Year	1930	1931	1932	1933	1934	1935	1936	1937	1938	1939	1940
Population	4,000,000	4,050,000	4,100,000	4,150,000	4,200,000	4,250,000	4,300,000	4,350,000	4,400,000	4,450,000	4,500,000
Area	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000
Population per square mile	40	40.5	41	41.5	42	42.5	43	43.5	44	44.5	45

1940

Year	1940	1941	1942	1943	1944	1945	1946	1947	1948	1949	1950
Population	4,500,000	4,550,000	4,600,000	4,650,000	4,700,000	4,750,000	4,800,000	4,850,000	4,900,000	4,950,000	5,000,000
Area	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000
Population per square mile	45	45.5	46	46.5	47	47.5	48	48.5	49	49.5	50

1950

Year	1950	1951	1952	1953	1954	1955	1956	1957	1958	1959	1960
Population	5,000,000	5,050,000	5,100,000	5,150,000	5,200,000	5,250,000	5,300,000	5,350,000	5,400,000	5,450,000	5,500,000
Area	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000
Population per square mile	50	50.5	51	51.5	52	52.5	53	53.5	54	54.5	55

1960

Year	1960	1961	1962	1963	1964	1965	1966	1967	1968	1969	1970
Population	5,500,000	5,550,000	5,600,000	5,650,000	5,700,000	5,750,000	5,800,000	5,850,000	5,900,000	5,950,000	6,000,000
Area	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000
Population per square mile	55	55.5	56	56.5	57	57.5	58	58.5	59	59.5	60

1970

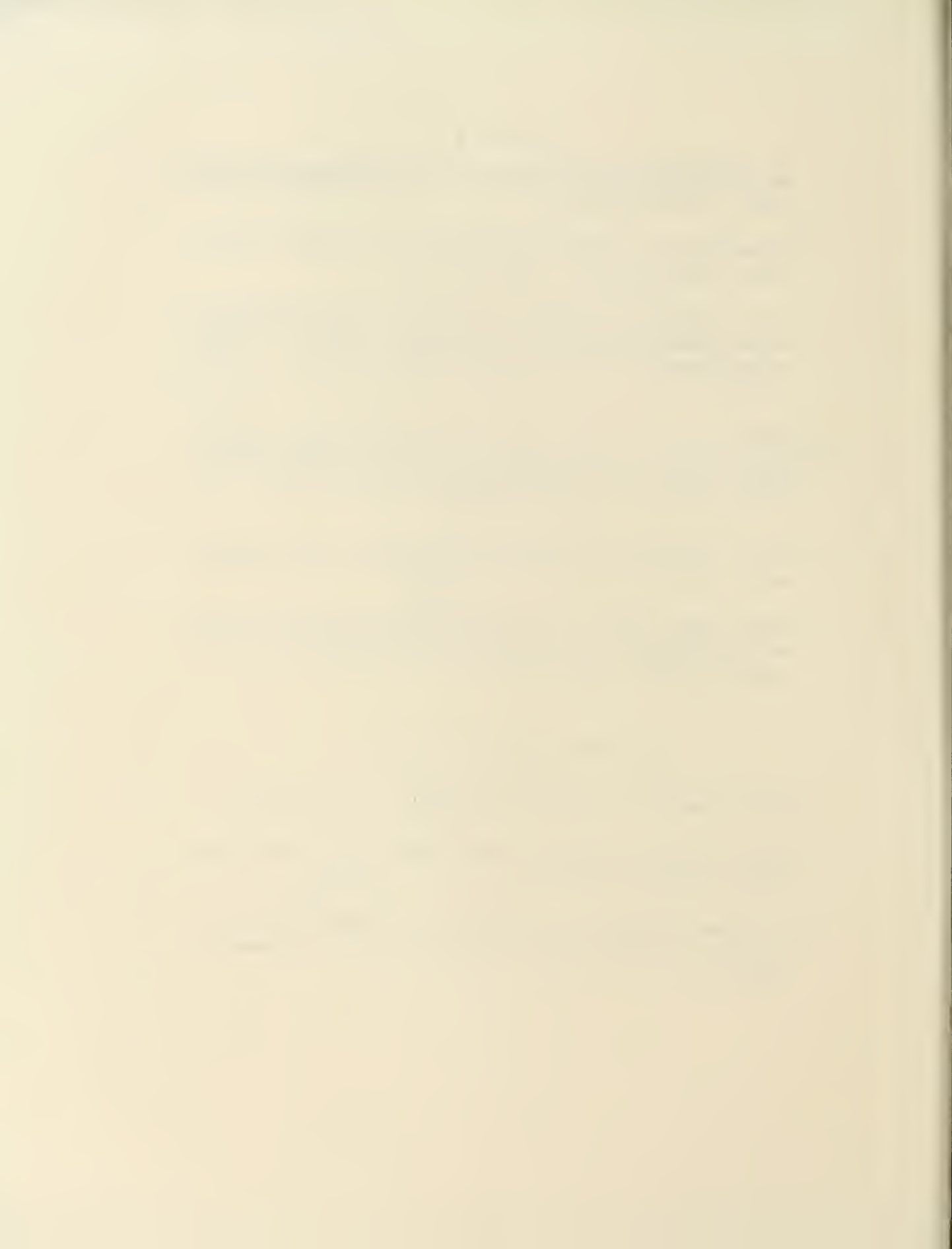
Year	1970	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980
Population	6,000,000	6,050,000	6,100,000	6,150,000	6,200,000	6,250,000	6,300,000	6,350,000	6,400,000	6,450,000	6,500,000
Area	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000	100,000
Population per square mile	60	60.5	61	61.5	62	62.5	63	63.5	64	64.5	65

ther beautiful and the composition fine, and is an uncommonly fine work of the master. 3 ft. 4 in. by 4 ft. 11 in.

- 66 *A Head of the Virgin and Infant Jesus*; by *Correggio*: a fine study on paper, probably for the Parma Picture. 1 ft. 6 in. by 1 ft. 2 in.
- 67 *A Musical Conversation*; half figures size of life, two of whom represent Petrarch and Laura; painted on thick pannel, and is a fine work; by *Giorgione*. This capital Picture was bought of the noble family Veadramen of Venice. 2 ft. 9 in. by 3 ft. 5 in.
- 68 *A Holy Family*; by *Carlo D'Alì*; figures small and very highly finished. The infant Jesus is standing on a cushion, and there is a sweetness of expression in the countenance of him as well as that of the Madona that is not to be described. The St. John is also very fine. 2 ft. 9 in. by 2 ft. 11 in.
- 69 *Europa*; a beautiful, high-finished little Picture, consisting of many small figures, painted on copper; by *Paul Veronese*. 1 foot square.
- 70 *Angelica chained to a Rock, and rescued by Orlando*, who by the power of his shield prevented her being destroyed by the monster which came to devour her; by *Domenichino*: very fine. 1 ft. 6 in. by 1 ft. 3 in.

The Window End of the Gallery.

- 71 *Cleopatra*; half figure, large as life; by *Carlo Maratti*. 3 ft. 9 in. by 3 ft.
- 72 *Virgin and Child, with Angels*; large as life; by *Pantermo*. A fine work; colouring brilliant. 3 ft. 4 in. by 2 ft. 4 in.
- 73 *A Landscape*; by *Salvator Rosa*: a beautiful scene, and painted during the time that master was at Rome; on board. 2 ft. 10 in. by 3 ft. 10 in. Is companion to No. 80.

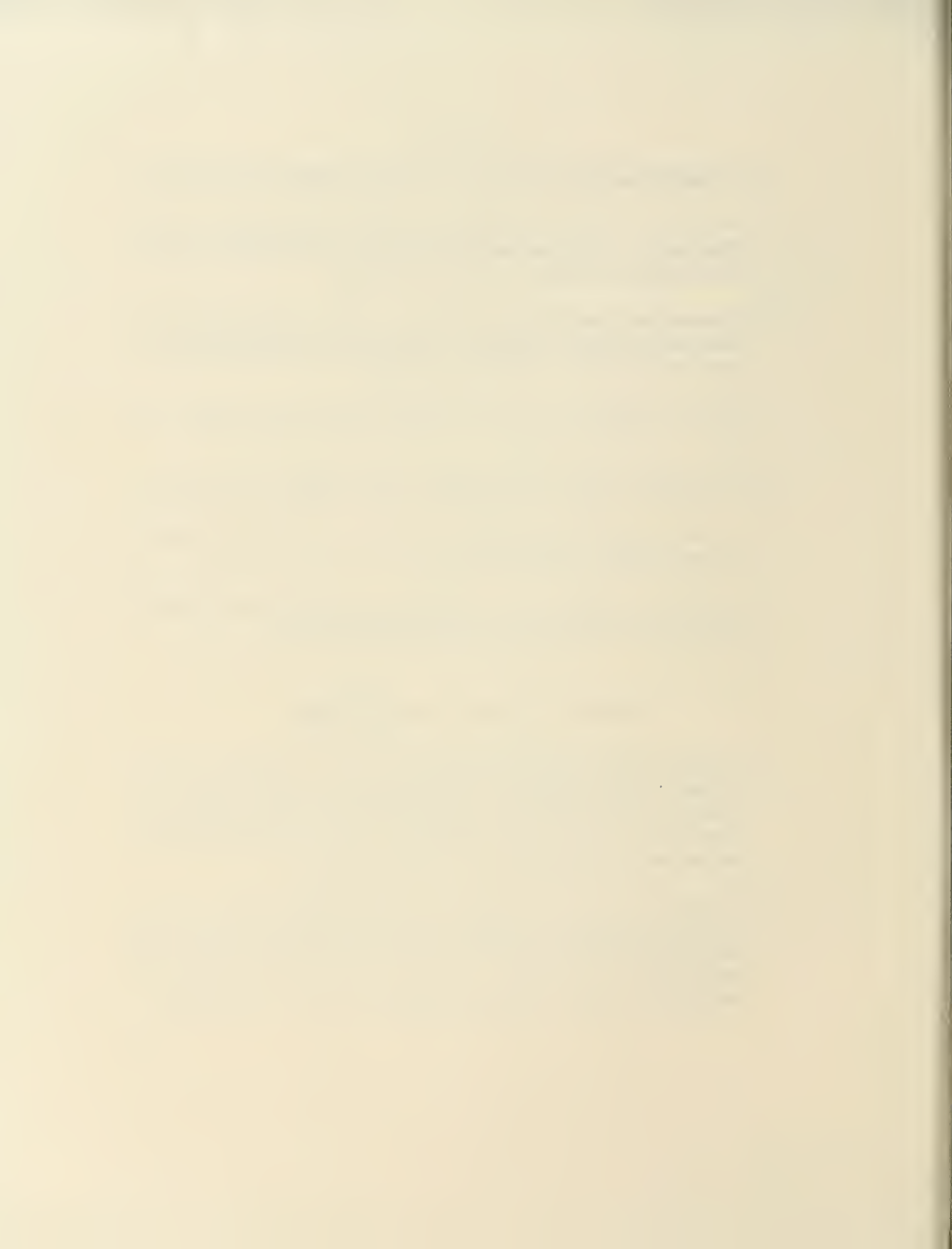


- 74 *A Magdalen*; half figure as large as life; by *Guercino*: very fine. 2 ft. 3 in. by 2 ft.
- 75 *The Sacrifice of Polyxena*, (see Ovid's *Metamorphoses*); figures large as life; by *Pietro Vecchia*. A very capital work of the master, and was one of the Pictures in Lord Harrington's Collection. 4 ft. 6 in. by 2 ft. 4 in.
- 76 *Venus and Satyrs*; large as life; by *An. Caracci*. This is a fine representation of nature, and the colouring is exquisite. It came last from the Grand Duke of Tuscany's gallery at Florence. 3 ft. 6 in. by 4 ft. 7 in.
- 77 *The Virgin and Infant Jesus at her Breast*; large as life; by *Simon de Pesaro*: very fine. 2 ft. 3 in. by 1 ft. 10 in.
- 78 *A Holy Family*; small life; by *Carlo Moratti*; painted on copper. 3 ft. by 2 ft. 4 in.
- 79 *St. Catherine*, with a Book in her hand, an Angel on each side of her; by *Leonardo da Vinci*; on board. 2 ft. 5 in. by 2 ft.
- 80 *A Landscape*; by *Salvator Rosa*: very fine, and was painted at the time of his being in Italy. 2 ft. 10 in. by 3 ft. 10 in. It is companion to No. 73.

The Drawing Room;—over the Chimney.

- 81 *A Magdalen*; figure to the knee, large as life; by *Caracci*: was brought last from the King of Naples's Collection at Capo de Monte, and was ever admired and esteemed as one of the finest works of the master. There is a divine sweetness and expression of resignation in the countenance, and at the same time grandeur of character that is not to be described. 4 ft. 4 in. by 3 ft. 2 in.
- 82 *The Virgin seated, with the Infant Jesus on her Knee, St. John standing at her Side, and Angels surrounding her*; all portraits of the Corsini family, for whom it was painted by *Fra. Bartolomeo*, and in whose palace it had constantly remained till it was brought lately to this country. It is a sweet and beautiful composition, and fine work of the master: on thick pannel, large as life. 4 ft. 2 in. by 3 ft. 2 in.

On



On the right-hand Side of the Door when you face it.

- 83 *The Virgin seated on the Ground, with the Infant Jesus on her Knee embraced by her left Arm, his Head turned towards St. John, likewise young, and who is supported by Elizabeth and two Angels*; painted in the most finished manner, with great attention, art, drawing, and grace; by *Andrea del Sarto*; on thick pannel, and is in perfect preservation. It was painted by order of Octavio de Medici, who was Andrea's great patron; and there is a very particular and interesting account of this fine work in Vasari, edition of 1550, third part, page 768. It was bought by Consul Udny of Leghorn from the Duke of Salviati at Florence, with many others, in the year , and was brought to England in 1786. The figures large as life. 4 ft. 4 in. by 3 ft. 5 in.

Upon the Landing-place leading to the Drawing Room.

- 84 *Four Views of Venice*; very fine; by *Canaletti*. 4 ft. 4 in. by 4 ft. each.

The Stair-case.

- 85 *A large Landscape*, representing a view taken from nature of the Cascatelli at Tivoli; by *Robinson*. 4 ft. 6 in. by 6 ft. 6 in.
- 89 *A Beggar at the Gates of Rome, pointing and laughing at the Folly of Riches*; by *Dominico Fetti*; whole figure, large as life: very fine. 5 ft. 6 in. by 4 ft. 2 in.
- 87 *Three Gamesters*; half figures, large as life; by *Michael Angelo Caravaggio*: the colouring brilliant and the design spirited. 2 ft. 9 in. by 7 ft.
- 88 and 89 *Two small Landscapes*, by *Francesca Mola*, representing the Garden of Eden; and in one are Adam and Eve and the Serpent: very fine. 1 ft. 2 in. by 2 ft.



- 90 *A modern Landscape*, being a view in the neighbourhood of Naples; painted very much in the manner of Claude Lorraine; by *Hackart*. It represents also a view of the King's Gardens at Caserta. 3 ft. 1 in. by 4 ft. 3 in.
- 91 *A large Landscape*; by *Fra. Bolagnese*: a grand composition, representing some of the magnificent buildings and rich country in the environs of Rome; with some small figures describing the story of _____ in the foreground, by *An. Caracci*. 3 ft. 3 in. by 4 ft. 4 in.
- 92 *A small Landscape*; by *Gaspar Poussin*. 1 ft. 7 in. by 2 ft. 2 in.
- 93 *A Ditto*, representing a View of Vaclause, the residence of Petrarch and Laura; by *Ph. Hackart*. 1 ft. 6 in. by 2 ft. 1 in.

In the Hall.

- 94 *Hunting the Wild Bear*; animals as large as life, by *Snyders*, very fine. 6 ft. 6 in. by 11 ft.
- 95 *Hunting the Stag, and dead Game, &c.*; very fine; by *John Sjt*, animals large as life. 5 ft. 6 in. by 8 ft.
- 96 *Hunting the Wolf*; animals as large as life; by *Snyders*. 6 ft. by 11 ft.
- 97 *A Landscape*; by *Ludovico Agricola*; a view taken from nature; is very fine: there are various groups of small figures, some working in a stone-quarry. 3 ft. by 5 ft.
- 98 *An old Head*; by *Lanfranc*. 2 ft. 3 in. by 1 ft. 8 in.

The Dining Parlour;—beginning at the Chimney End of the Room from the left.

- 99 *A Portrait of Rembrandt*, by himself; fine. 2 ft. by 2 ft. 4 in.

Over

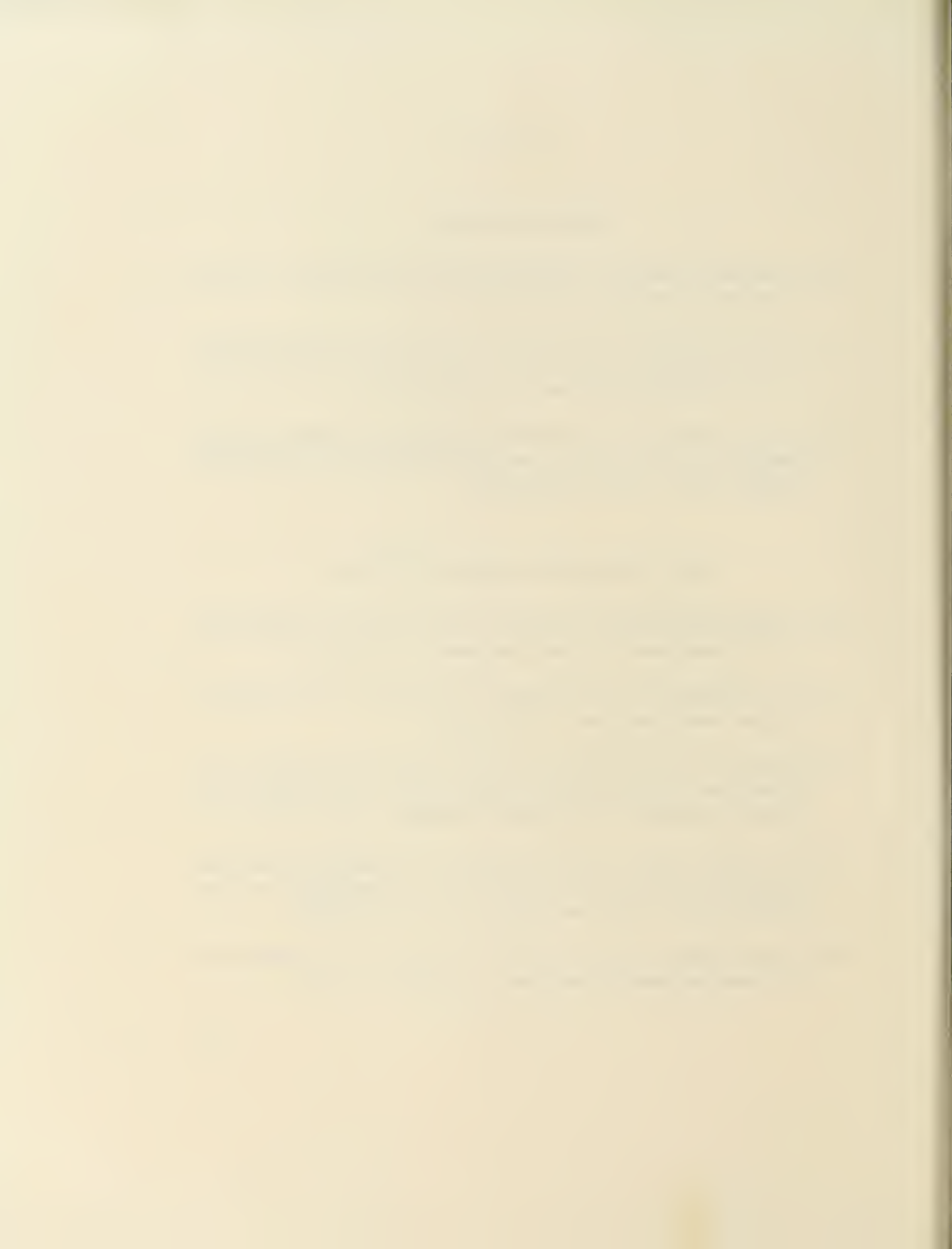


Over the Fire-place.

- 100 *A Portrait of a young Man*, a grand style of character and colouring; half figure, larger than life; by *Giorgione*. 3 ft. 10 in. by 2 ft. 2 in.
- 101 *David*, a most animated and beautiful young man, holding the hilt of his sword, full of fire and spirit; half figure, large as life; by *Guercino*. This capital Picture was one of the Salviati Collection. 2 ft. 2 in. by 1 ft. 10 in.
- 102 and 103 *Incantations*; two circular Pictures; small figures of witches and strange ideal beings; described with great force and spirit of imagination; are companions; by *Salvator Rosa*. 1 foot 9 inches diameter.

Side of Dining Room opposite the Windows.

- 104 *A Magdalen, with her hands clasped together in the act of Devotion*; half figure, large as life; by *Sasso Ferrato*: very fine of the master. 2 ft. 6 in. by 2 ft.
- 105 *Two old Philosophers, in a retired Apartment, conversing together*; by *Gerrard Douw*: very fine; whole figures, small. 2 ft. 4 in. by 2 ft.
- 106 *Lazarus at the rich Man's Table*, with a great variety of figures small size, and a landscape; by *Giacomo Bassan*: one of his finest works. The voluptuary is the portrait of the painter; there is a print of it by *Sadler*. 5 ft. 6 in. by 4 ft. 2 in.
- 107 *The Fable of the Satyr the Traveller*; by *Jordains*; consisting of five small whole figures, and is one of the finest specimens of the master for design and colouring, the effect of which is uncommonly striking. 2 ft. 3 in. by 1 ft. 8 in.
- 108 *A small Landscape*; very fine; by *Paul Bril*. There are some small figures, and it is painted with great spirit throughout. 2 ft. 5 in. by 1 ft. 10 in.



Over the Dining Room Door.

- 109 *The Infant Jesus, reclined on a crimson velvet Cushion, with a small Cross in his hand, whole figure, large as life; by Guido: slight, but very fine. 2 ft. by 2 ft. 8 in.*

Side of Dining Room opposite the Windows continued.

- 110 *A large Landscape; by Salvator Rosa; representing an Italian Seaport, and a busy scene of many small figures at their various occupations, careening vessels, &c. &c. the whole in a grand bold style. 5 ft. by 7 ft.*
- 111 *A Portrait of Cardinal Colonna; half figure, large as life; by Domenichino: very fine. 2 ft. 6 in. by 2 ft.*
- 112 *A Rabbi, intended as a portrait of some remarkable person, as it is richly dressed and exquisitely finished; by Rembrandt: it is equal in colouring to Titian, and the expression and effect is perfect nature: as large as life. It belonged to the Duke de la Valiere. 2 ft. by 1 ft. 8 in.*

The End of the Dining Room opposite the Chimney.

- 113 *St. Agnes, holding the Lamb in her Arms; half figure, large as life; by Carlo Dotti. It is painted on a gold ground, in his clearest and most beautiful manner. This was one of the Duke Salviati's Collection. 2 ft. 6 in. by 2 ft.*
- 114 *A Portrait of Francis the First; half figure, large as life; by Leonardo da Vinci. This Picture must have been painted at Paris on da Vinci's first going there, and is the only genuine of that King by him. It is finished with the greatest labour and correctness, and is in perfect preservation. It was brought from Spain by the old Earl of Harrington, who, it was said, received it as a present from the King of Spain*



Spain when he was ambassador there. It is painted on thick pannel. It is curious to observe, that on a small medallion that appears to fasten a part of his dress, is a portrait of his favourite lady called the *Jocunda*. 2 ft. 6 in. by 2 ft.

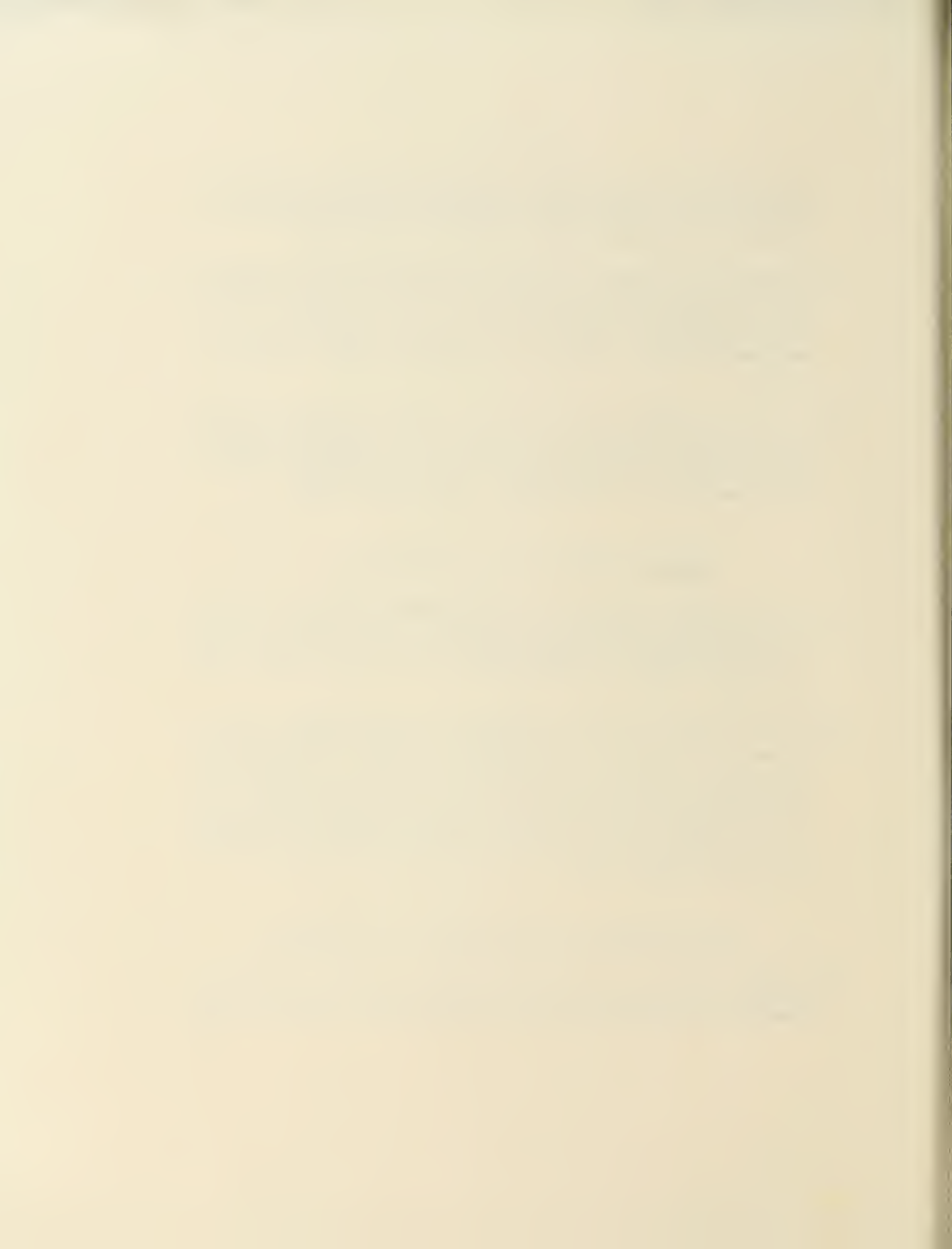
- 115 *St. Catherine, the Face looking up in Adoration*; half figure, large as life; by *Barroccio*: a most brilliant piece of colouring, and a very clear fine Picture. It was of the *Salviati* Collection. At the back of it is a study of a colossal Head in a grand style, which probably is introduced in one of his great works. 2 ft. 9 in. by 2 ft. 3 in.
- 116 *A Portrait of Ferdinand of Medici, Great Duke of Tuscany*; by *Rubens*; painted from the life when he (*Rubens*) was at Florence; and it is finished as highly and with as much care as a miniature, and also with great spirit and force. This fine Picture was one of the *Salviati* Collection. 2 ft. 4 in. by 1 ft. 10 in.

Opposite the Door, between the Windows.

- 117 *A small Landscape*; by *Claude Lorraine*. This beautiful little Picture is one of the most perfect specimens of that great master there is to be met with. It is as pure as when first painted; the colouring brilliant, and the whole animated. Some figures small. 1 ft. 4 in. by 1 ft. 2 in.
- 118 *A Portrait of Pope Leo the Tenth*; by *Raphael*; the figure to the knee, seated in a crimson velvet arm chair, with a table before him covered with the same, upon which a book, and a hand-bell that appears to be richly ornamented: in his left hand he holds a reading-glass, and he has a crimson velvet cap on his head. This is one of *Raphael's* most highly finished works, and is truly fine. It is the Picture for which *Leo* sat to him, and from which *Raphael* painted the large one of that Pope. 1 ft. 4 in. by 1 ft. 2 in.

The small Library;—beginning opposite the Chimney.

- 119 *Lucretia, meditating about the Act she was about to put into Execution*; her eyes looking up, her right hand resting on the dagger, which lays upon a cushion before her,
her



her body naked to the waist, and the whole painted with the greatest correctness and most perfect delicacy; by *Guido*. No work of the master is superior to this in colouring, drawing, and expression. The figure is to the knee, large as life. This was one of the *Salviati* Collection.

- 120 *A Portrait of the Mistress of Francesco Maria della Rovere, Duke of Urbino, and Nephew to Julius the Second; by Titian; figure to the knee, large as life; and painted with great spirit and sweetness of expression, and may be considered as a very fine work of the master. 3 ft. 3 in. by 3 ft.*

Over the Door.

- 121 *A Portrait of Pope Innocent the Ninth; by Velasquez; figure to the knee, seated in an arm-chair, on the arm of which he rests his right hand: large as life, and very fine; is a true and faithful representation of nature. 4 ft. by 3 ft. 2 in.*
- 122 *A Sea Piece; by Backhuysen; very fine. 2 ft. by 2 ft. 3 in.*
- 123 *A Ditto; by Vandervelde; a fresh gale: very fine. 1 ft. 6 in. by 1 ft. 4 in.*
- 124 *A Landscape; by Peter Breughel; with a great number of small figures, some on horseback, hunting wild ducks, &c. &c: very clear and spirited. 1 ft. 5 in. by 2 ft. 10 in.*
- 125 and 126 *Two Landscapes, painted on copper; companions; by Salvator Rosa: clear and highly finished, in his early manner. His name is upon them. 1 ft. by 1 ft. 4 in. each.*
- 127 *A small Landscape, a moonlight, with the flight into Egypt; small figures; by Elsheimer. 8 inches by 10 inches.*



Opposite the Window.

- 128 *A Rustic Scene*, a cottage and boors; by *Ostade*: several small figures; very fine. 1 ft. 6 in. by 1 ft. 3 in.
- 129 *A Landscape*, a Dutch scene of a merry-making; by *David Teniers*; many small figures; painted on board in his finest, clearest manner, and is very pure. 1 ft. 8 in. by 2 ft. 2 in.
- 130 *A Landscape*, in which is introduced the story of Vertumnus and Pomona; by *old David Teniers*; small figures. 1 ft. 8 in. by 2 ft. 6 in.
- 131 *A Ditto*, its companion, in which is represented Time clipping the wings of Cupid; by the same. 1 ft. 8 in. by 2 ft. 6 in.
- 132 and 133 *Two small Landscapes*; oval. 10 inches by 1 ft. 3 in.
- 134 *An old Man's Head*; by *Lanfranc*. 1 ft. 9 in. by 1 ft. 3 in.
- 135 *A View of the Inside of a Church*; by *Peter Neefs*. 1 ft. 5 in. by 1 ft. 10 in.

The Chimney Side of the Room, over each Door.

- 136 *Sea Nymphs, &c.*; by *Perino del Vaga*.
- 137 *Ditto*, its companion: both very fine; the upper corners cut off. 1 ft. by 1 ft. 10 in.

Left-hand Side of the Chimney, over the Door.

- 138 *Portrait of An. Caracci*, by himself; a head as large as life: very fine. 2 ft. by 1 ft. 6 in.



In the Centre, over the Fire-place.

- 139 *A Magdalen*; figure to the knee, as large as life; by *Francesco Furini*. The character is strongly expressive of devotion and resignation, and the action is designed with great elegance. 4 ft. 4 in. by 3 ft. 3 in.
- 140 *The Virgin seated, and the Infant Jesus on her Knee*; a very fine old Copy from *Correggio* of the same subject, called the *Madona della Consiglia*: small whole figures.

Opposite to it.

- 141 *A small Landscape*; by *Adam Pynaker*; a sun setting: very clear, and finely coloured.
- 142 and 143 *Two small Landscapes*; by *Rubens*: companions. 7 inches by 12 inches each.
- 144 *A small Landscape, with cattle and figures*; by *Berchem*: very fine. 1 ft. 2 in. by 1 ft. 3 in.
- 145 *The Angel appearing to Joseph, to warn him to fly into Egypt*; by *Simon da Pesaro*: small whole figures: a beautiful composition, and very fine. 1 ft. 2 in. by 1 ft. 4 in.
- 146 and 147 *Two small Pictures of Coxes*; by *Adrian Vanderwelle*; companions: very finely designed, and painted with great attention.
- 148 *A small circular Landscape*; by *Salvator Rosa*; a fine romantic scene in his best manner, representing a huge mass of broken rocks which forms a natural bridge, through which is a view of the sea: painted with great spirit and effect. 1 foot 8 inches diameter.



The Window Side of the Room.

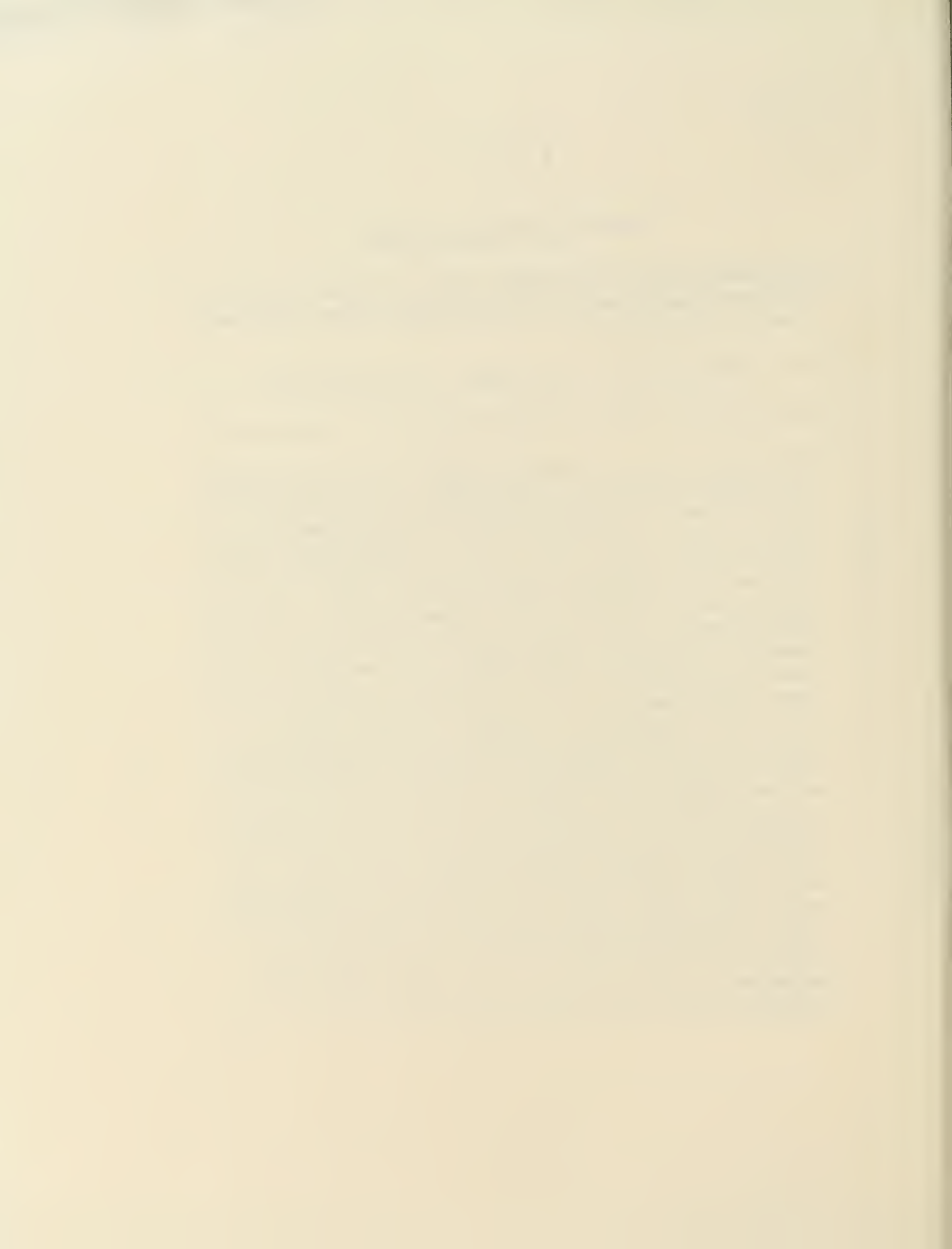
149 *The Rape of Proserpine*; always called by *Albano*, but is in the style of *Caracci*. Pluto is conveying her away in a rich car to the infernal regions. Whole figures, small. 2 ft. 8 in. by 3 ft. 3 in.

150 *Mars trampling on the Arts*; school of *Rubens*. 2 ft. 4 in. by 3 ft. 4 in.

151 *Seneca in the Bath*; by *Guercino*; half figure, large as life: fine. 2 ft. 7 in. by 3 ft.

152 *Michael Angelo's Dream*; so called from its being executed from the celebrated design which is universally known by that appellation, and is believed to be painted by *Marcello Venusti*; and represents *Man* in his *natural State*, seated on a sarcophagus, in which are several marks emblematical of the various delusions and deceptions which man is subject to when he places his dependance on the things of this world. He is embracing and resting on a globe, which by the forms and colour delineated on its surface, corresponds with the appearance of the moon seen through a telescope; seems to be that orb by Michael Angelo meant to exemplify allegorically the mutability of all human affairs. He is surrounded by a great number of small figures as in a vision, representing all the various passions man is subject to when, letting loose the reins of reason and religion, he gives way to the mere impulses of animal nature. On the right are all those vices which arise from the love of sensuality and voluptuousness, such as gluttony, drunkenness, and lust; and those on the left are all allegorical of the vices which usually attend the inordinate love of money, such as envy, murder, robbery, and sloth, which is represented by a full purse held between two hands from out of a cloud. The angel Gabriel is descending from above sounding his trumpet in his ear, to awake him from his dream of vanity to that which is immortal and eternal. Six heads which are introduced, four close under the figure of the descending angel, are evidently portraits (one of which is Michael Angelo himself) of virtuous persons who seem to be totally uninfluenced by any of the views which surround the principal figure.—At a distance in the back-ground appears a beautiful temple, which, by a figure on a pedestal before it with a scythe in his hand, must be that of Saturn or Time: denoting that time must soon put an end to all those pleasures which can be enjoyed

by



by the most fortunate or prosperous state of the natural or animal man. It is also further exemplified by the setting sun behind the temple. - This interesting Picture was but very lately brought to this country; and it was Cardinal Aldobrandini of Florence, till it was purchased of that Cardinal's Consul Udney of Leghorn. Its merits are too obvious to the true connoisseur to need any further encomiums on them. 2 ft. 6 in. by 1 ft. 9 in. Oval.

The Library;—beginning at the Chimney Side of the Room

- 153 *The Virgin holding on her Knee the Infant Jesus, supporting him with her Arm and in her left Hand is a Book, which she is reading;* a beautiful and early Picture by Raphael, which he painted on his first going to Florence; and this work is described by Cinelli, p. 286. Half figure, rather smaller than life. His time on it, 2 ft. 5 in. by 1 ft. 9 in.

- 154 *An Ecce Homo, or Christ crowned with Thorns, and surrounded by a multitude of Jews.* Correggio: half figure, large as life. This well known and celebrated Picture was painted for an old noble family of Parma, then denominated Prato or Prato de la Rosa, from whom, about the year 1662, it passed into the possession of Cardinal Salviati of Florence, by collecting many of the most capital Pictures, of which this was a sacred one, and was never moved till it came here. There is an etching of it by Agostino Caracci; but Ludovico and Anibal, as appears by their works, succeeded much beyond him in making the head of Christ in this Picture a favourite object of their study. Cinelli, in describing the Salviati Collection, says, "In one room is a capital and admirable Picture by Correggio, so highly esteemed for its composition and excellence of colouring, that it is one of the works of the greatest masters. It represents Christ exposed to the Jewish multitude. The flesh tints of our Saviour and the figures surrounding him have all the expression of truth and nature, particularly that most affecting one of the Virgin fallen into a swoon at the sight of her son's agonies." This is an account of this exquisite work of the master that it is unnecessary to add more. It is perfectly pure, and in the highest preservation: painted upon black panel 3 ft. 4 in. by 2 ft. 9 in.

[This history is
partly wrong.
Orig in N. G.,
see 1962 cat of
16th cent Ital. Schools]



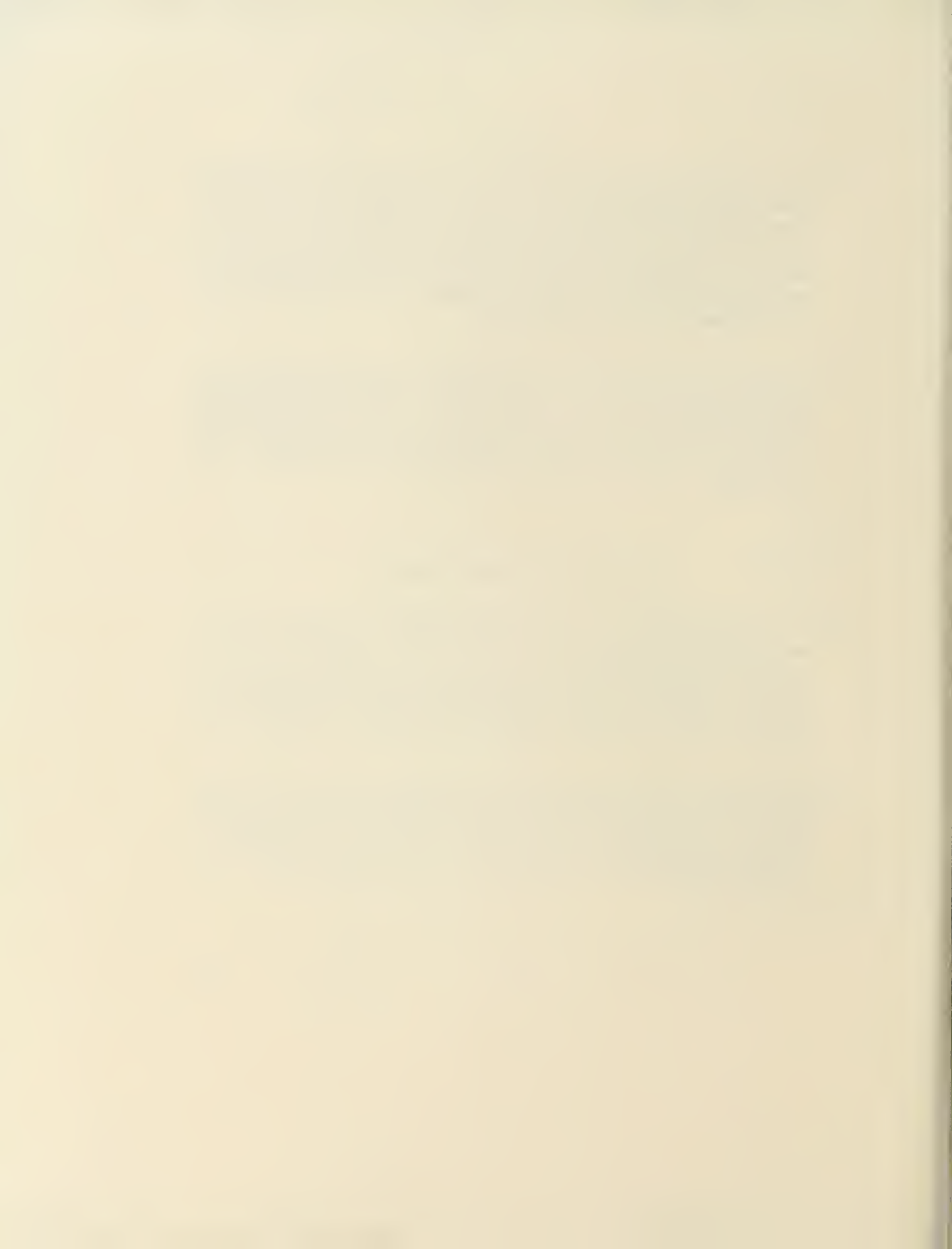
155, 156, 157, and 158 *Four Heads*; by *Andrea del Sarto*; being portraits of Petrarch, Laura, Dante, and Beatrice: large as life, and are supposed to have been copied from original Pictures painted in fresco at Florence by Cinabue, which existed in the time of Andrea. Raphael has painted the same head of Dante in his Parnassus in the Vatican, and also that of Petrarch. They are perfectly pure, very fine, and true representations of nature: painted on board. They belonged to the Salviati Collection. 1 ft. 4 in. by 11 inches.

159, 160, and 161 *Three small Pictures*; by *Andrea del Sarto*; one, the Angel appearing to Zacharias in the Temple; the second, the Birth of John; and the third, the Baptism of Christ by St. John: small whole figures. The colouring of these truly interesting works is fine, the composition elegant and grand, and the designs worthy of Raphael. One of them is an oval, and they are all painted on board. 11 in. by 1 ft. 8 in.

Left hand Side of the Fire-place.

162 *A Portrait of a Woman's Head called the Jecunda*, supposed to be mistress of Francis the First, King of France; by *Leonardo da Vinci*. This exquisite work is painted on paper, thin and slight, and is nearly the size of life: is perfect as the day it was painted. This was likewise one of the Collection of the Duke Salviati at Florence, the whole of which was bought by Consul Udny, of Leghorn, for Mr. Robert Udny in 1784.

163 *The Woman of Samaria and Christ at the Well*; by *Benvenuto Garofolo*; small whole figures, and a rich beautiful landscape in the back-ground, the colouring very brilliant. This little Picture is in all respects a fine specimen of the master. It is painted on board round at the top, and was one of the Salviati Collection. 1 ft. 8 in. by 1 ft. 2 in.



The right-hand Side of the Fire-place.

- 164 *The Daughter of Herodias with the Head of John the Baptist in a Charger*; half figure, large as life; by *Casare da Sesto*, a disciple of *Leonardo da Vinci*: very fine, and highly finished; painted on a thick pannel. This was of the *Salviati Collection*. 2 ft. 5 in. by 2 ft.
- 165 *The Holy Family*; by *Raphael*. The Virgin is seated, holding a book in her right hand, the infant Jesus on her knee, having a bird in his hand, which he holds with great tenderness; St. John (also young) standing near him, looking up in the act of adoration; Joseph resting his right hand on the top of his stick, which he holds with the other, looking with much satisfaction and complacency on the interesting objects before him. A beautiful bit of landscape fills up the back-ground. Figures to the knee, rather smaller than life. This fine Picture, independent of its excellence as a *work of art*, is rendered still more interesting by its history; and there is at the back of it a paper remaining which records it, although now in a mutilated state. The particulars are as follow: "That *Raphael* painted it when he "was at Florence, and residing in the house of Signor *Taddeo Taddei*, about the "year 1516, when he was about twenty-six or twenty-seven years of age; and it "represents the portraits of Signor *Taddei*, his wife and children; and when he "quitted Florence to go to Rome, he left it with him as a token of gratitude for "the friendship and hospitality he had received from him.* It was preserved "with great care in the *Taddei* family, and from them it went to the house of "Cattani, who had married the last of the *Taddei*'s; and from Cattani it was "moved to the house of *Darandi*, in the villa where the last of the *Cattani*'s was "married, and who remained a widow; and her fortune being returned to her, "various things were obliged to be sold, among which was this Picture, and it was "bought by the Marquis Chevalier *Abbe gottic of Arizzo*;" he likewise preserved it with great care, and he has also confirmed the foregoing particulars. Its being

* Signor *Taddeo Taddei* was a rich cloth merchant at Florence, to whom *Raphael* was recommended, and with whom, in consequence thereof, he lived two or three years.



in a private family, and at a retired place, (as Arizzo is) though it was well known at Florence, made it rarely within the reach of strangers to visit, though the Chevalier possessed many other fine and capital Pictures that were well worth the notice of the connoisseurs; and of him Consul Udny purchased it, to send to his brother in England. It is painted on thick pannel, and has always had a glass before it, which has contributed to preserve it in the state of perfection it now is. 3 ft. 2 in. by 2 ft. 3 in.

Opposite the Chimney, over the Door.

- 166 *Three Bacchanals, crowned with Grapes*; by *Albano*; whole figures, small: very clear, in an oval. 2 feet 4 inches diameter.
- 167 *The Angel appearing to Joseph to warn him to fly into Egypt*; a sweet composition, and finely executed; by . 1 ft. 7 in. by 1 ft. 3 in.
- 168 *The Sisters extracting the Arrow from St. Sebastian*; by *Schidone*; very fine whole figures, small. Was in the old Parma Collection, and was plundered from Naples with its companion 169, during the time of the revolution Italy has undergone. 1 ft. 6 in. by 1 ft. 2 in.
- 169 *St. Peter released from Prison by the Angel*; companion to 168; by *Schidone*: both painted on board, and are the finest specimens of the master, both for grandeur of design and effect of colouring.
- 170 *The Annunciation of the Virgin*; by *Gaetano*; whole figures, small: colouring very brilliant, and the design elegant. 1 ft. 8 in. by 1 ft. 3 in.
- 171 *Lucretia*; half figure, large as life, by *D. da Verrera*: very fine. 1 ft 10 in. by 1 ft. 6 in.
- 172 *The Danae*; by *Correggio*; whole figures, rather smaller than life. The fame of this celebrated Picture is so generally known and well established, that it seems unnecessary



unnecessary to expatiate on its merits here, unless it is by transcribing the account given of it by M. Mengs in his Life of the painter, for the satisfaction of those who may happen not to have met with it elsewhere. It is as follows: " M. Mengs describes it to have been painted by Correggio (on canvas) by order of the Duke of Mantua, as a present for the Emperor Charles the Fifth; that it formed part of that Emperor's Collection at Prague, which, on the capture of that city by Gustavus Adolphus, King of Sweden, were sent to Stockholm, where that Monarch never returned: that the Queen Christina brought all that Collection to Rome, which on her death was purchased by the Pope's nephew Odescalchi, and when in his possession an indifferent engraving was made of the Danae. On the decease of Odescalchi, the whole Collection was bought by the Regent of France, the Duke of Orleans, and placed in the *Palais Royal*. It is a known fact, that about the year 1728, during a dangerous illness of the then Duke of Orleans, son to the Regent, a bigotted friar his confessor made the condition of his absolution the ordering all the Pictures with naked figures in that gallery to be destroyed; which was executed in his presence by M. Charles Coypel, painter to the court: he so contrived to cut the Danae in two places without injuring the figures; and in four months after, this Picture, with many others, was sold to the noble Venetian Francis Lobia, as appears by an original document in that family, where the other Pictures remained, excepting the Danae, and of which paper are specified the contents. That in the year 1776, the Danae being stolen from that family, recourse was had to the inquisition of the state, when it was discovered that the youngest of the three Lobias had pawned it for a considerable sum. That upon being called before the tribunal, he confessed the fact, but prayed that it might not return to the family as a token of a bad action that he had committed, but that his brother should be ordered to charge him, out of his part of the inheritance, at whatever sum it might be valued at. This being agreed to, and the Picture ordered by the tribunal to be concealed, it remained so till the next year, when the young Lobia going to Constantinople, made it over to the noble Venetian lady Madona Luti Minotto, his friend, who recovered it by disbursing the sum for which it was pawned. Whilst in her possession, she had it proposed to the Empress of Russia, but having demanded ten thousand sequins, the treaty did not take effect." After which, in the year 1780, it was proposed to Consul Udny at Leghorn, and, after much negotiation, he purchased it, and sent it to England in 1793; and it is now as pure and perfect as when

when it was first painted. There was in the Orleans Collection an old copy of it. In short, it may be said without the smallest exaggeration, to be the finest and most perfect work of the master now in being. 5 ft. by 6 ft. 4 in.

always excepting the Borghese picture of the subject

- 173 *St. Bruno, in a solitary Desert, contemplating a small Crucifix which he holds in his hand; by F. Mola: small figure, but animated and fine; as is the landscape, which is particularly grand, and touched with great spirit. It is an oval. 2 ft. 2 in. by 1 ft.*

[Redford]

- 174 *The Virgin with the Infant Jesus on her Knee, and St. John with his Hands clasped in the act of Adoration, called La Madonna della Soggiola; figures large as life; by Fra. Bartolomeo: painted on a square board, the corners rounded off within the frame. This lovely and exquisitely fine Picture being exactly the same composition as that in the palace Pitti at Florence by Raphael, which was supposed to be his original idea, naturally has led most people who have seen this to conclude it must be a fine old copy from that; instead of which, such documents were produced and are still existing, as prove the very reverse, and that Raphael took the idea from the Frate; and to satisfy the curious of this absolute fact, the following is copied from an account written by Consul Udny of Leghorn, relating particularly to this Picture, and that of the Holy Family representing the Taddei family, by Raphael. (See No. 165.) "Being particularly partial to the works of Fra. Bartolomeo, I made "it my study to find them out, and examine them where they were to be met with. "The principal ones were collected by the Medici family in the gallery of Florence "and palace Pitti; and some others I found by records in the family of the "descendants of a certain Signor Taddio Taddei, who in his time possessed a "famous collection of Pictures, some of which still remained when I visited that "house in the year 1778, though the greatest part had been sold before to many "Florentine families. It appeared that there had subsisted between Fra. Bartolomeo and Taddio Taddei a most intimate friendship, some time in the fourteenth "century; that the Frate painted for him on a square board (the corners rounded "off within the frame) the Virgin caressing Jesus on her knee, and St. John behind "with his hands clasped. It is remarkable that Raphael, when sent from Urbino "to Florence, was recommended to Taddio Taddei; and seeing in his house the "above Picture, took from it the idea, and painted the Madonna della Soggiola, now "in the palace Pitti, which is in his last grand manner, imitating the Frate in "every*

"every thing excepting the colouring, which is not so high. This Picture, namely the Madona della Seggiola by the Frate, and the Holy Family by Raphael, after passing through different hands, were found by me in the house of the Marquis Albergotti (of Perugia) at Arizzo, near Florence, from whom I bought them both."—"Nothing proves stronger the esteem in which Raphael held Fra. Bartolomeo's compositions, than his painting this beautiful one of the Madona della Seggiola, and indeed evidently studying him in many other instances." The above Picture was brought to this country at the same time the Danac by Correggio was, and has always had a glass before it. 2 feet 6 inches diameter within the frame.

Not hung up.

- 175 *Seneca bleeding at the Bath*; by Spanioletto; whole figure, large as life: very fine.
7 ft. 2 in. by 5 ft. 5 in.

THE END.

